



For the Arts 02

April 2000

Reviewing Peer Assessment

The peer assessment system is at the heart of the Canada Council's decision-making process. No system is perfect, but peer assessment is generally considered to be a fairer, more informed, and more far-sighted system than any other. The Council recognized, however, in the mid-1990s that the peer assessment system required a major strategic overhaul in order to serve the needs of an increasingly large and diverse artistic community in a timely, transparent and cost-effective way. The document Peer Assessment Policy was approved by the Board in March.

An interview with Joanne Morrow



The peer process is fundamental to the Co the best projects by the artists with the greatest p

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Reviewing Peer Assessment

We here interview Joan

Feature Article

An Interview with Joanne Morrow,
Director of the Arts Division,
Canada Council for the Arts

Q. What is untouchable in the peer assessment system?

A. The Council's peer committees have always operated on a system of balanced representation. The factors we take into account include professional experience and expertise, diversity of philosophy and practice, region, gender, age and cultural identity. This principle of balance has now been more clearly stated. It will always be key, and all granting decisions will continue to be based on advice received from peer committees.

Q. What are the innovations?

A. There are two areas of innovation. Both have to do with the transparency of the process, while ensuring that the process is not only fair but also seen to be fair.

One area of review has been the development of clear and precise guidelines for our peer assessors. Our program officers sit down with each peer committee and explain to the committee members what the criteria and objectives of the program are. The job of the peers is to bring a variety of perspectives to the recommendations. The job of the officer is to see that everyone works from the same information. In the case of grants to organizations, officers also provide context about the national milieu, regional factors and the history of the arts organization.

The other area of review has to do with the administrative processes surrounding the operation of the peer committees. We are serious about responsible management and have looked at the way our processes affect consistency, transparency, disclosure of relevant information, feedback to applicants and feedback to staff.

Q. How do your officers ensure responsible management?

A. The duties of our arts program officers have been spelled out very clearly. A lot of their work goes into setting up peer committees. In a way, they are talent scouts, always looking for more peers. They are looking for artists and arts professionals with real creative imagination, understanding and skills who are open-minded, outward-looking and willing to give a week of their time for the good of the arts in Canada. The officer sets up the committee and makes sure the criteria are clear to every member. Officers also facilitate the discussion, making sure that each peer member gets an equal chance to put forward his or her views and that no one member dominates.

Officers keep full records, provide feedback to applicants about the process, and ensure that results are announced within four to six weeks of the competition.

We have also strengthened our public information sessions to ensure that artists all over Canada, no matter where they live, have an equal chance to apply to competitions.

Q. How has the peer review process been simplified?

A. The main difference is that we now have one single peer review process operating throughout Council. In the past, individual sections developed processes to reflect their specific needs. Although these on the whole worked well, they were so complicated, taken together, as to be confusing to the arts community. Now, all programs are assessed by peers from outside the Council. For reasons of cost-efficiency there are a few minor exceptions. Small travel grants, for example, are assessed by teams of Council officers.



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potential – and that is our whole *raison d'être*.

Mr. Morrow, Director of the Arts Division about the changes introduced over the last several years.

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Q. Have the assessment criteria changed?

A. For both individuals and organizations, the central criterion is still the artistic excellence of a given project. For organizations, however, several other factors are also important: for example, economic stability, regional significance, cultural equity, Canadian content and audience development. We advertise these criteria in the grant application forms, and include the weight given to each of them in a specific competition. Every applicant and every jury member must understand clearly the basis for all decisions.

Q. Who gets to be on a peer committee?

A. Peer selection is another area we have refined significantly. The general objective is to use the greatest possible number of different peers. Council officers are required to research new names for the peer registry on an on-going basis. Peer committees have 3 to 7 members, and our officers look for expertise that will be credible to the Council and to applicants. In forming peer committees, we balance eight factors: diversity of artistic schools or specialties, a variety of practices, age, gender, cultural diversity, Aboriginal representation, geographic area, and official languages. Obviously we can't balance all eight factors on a committee of three, but staff are required to ensure that the equilibrium is there when you add up the totals over a fixed period of time.

We have introduced clear limits on how often an individual can serve as a peer. The general rule is once every 24 months. In the case of large arts organizations, however, where some continuity of assessment is helpful, the rule is that at least one peer must return from the previous year, and that at least two thirds of the committee must be new. With the written approval of the Director of the Arts

Division, officers can make occasional other exceptions when difficulties arise in finding representation from small or emerging communities.

Another limit on peer committee service is that we have set a buffer period between the receiving and the awarding of grants: an artist who receives a grant may not serve on a peer committee in the subsequent 24 months.

Q. How do you avoid the risk of cronyism?

A. That is another area in which we are confident that we have made improvements, to ensure that potential conflict of interest is managed consistently across all programs. Given that peers are arts professionals and that the arts community is not enormous, conflict-of-interest situations will inevitably arise. When we form peer committees, we provide a list of competition applicants to the invited committee members. Each peer committee member must fill out a form describing any potential conflict-of-interest with respect to any applicant. A member in such a situation will not receive the documents relating to that particular applicant, and will be asked to withdraw from the room during that part of the committee discussion.

Q. How are things better, as a result of the peer review process?

A. I want to emphasize again the real importance of transparency. We now have a better system of disclosure. Artists, politicians and the public will be comfortable with the system only as long as they perceive that it is consistent and fair. I think the policies we have introduced will help them to see that. The peer process is fundamental to the Council. It is our best bet for identifying and fostering the best projects by the artists with the greatest potential – and that is our whole *raison d'être*.



2000: Off to a Flying Start

by Jean-Louis Roux, Chairman, The Canada Council for the Arts

February was good to the Canada Council. The month ended with the great news that the federal government in its spring budget has increased the Council's parliamentary appropriation by \$10 million for 2000-2001. This \$10 million addition is on top of the additional \$25 million per year for five years allocated in 1997/98.

We are grateful to the government and to the Minister of Canadian Heritage for their vote of confidence in the Canada Council and, especially, for their recognition of the value and importance of public funding of the arts and of artists in Canada. Certainly, the new sum of \$10 million will improve the situation and enable us to further support approved strategic priorities, without necessarily solving the perennial problem of funding shortfalls.

As Chairman, one of the difficult realities I face every day is that the Council's budget can fund only a selection of the excellent projects submitted by artists, creators and arts organizations from all parts of Canada. The Millennium Arts Fund competitions provided a striking example of this phenomenon. Out of 1,974 applications, our budget allowed us to fund only 179 projects. The peer assessment committees highly recommended a further 70 projects. These however could not be supported for lack of funds.

The Council at all times exercises great diligence in its investment of public funding in the arts. We go to great lengths to ensure that our funds are well spent and our administrative processes are fully open to public scrutiny.

Building Audience Support through Touring Building audiences across the country is one of the most direct and lasting ways to increase support of the arts. The Council identified dissemination and distribution as a major priority in its 1995 Strategic Plan. It chose then to give each section the responsibility of organizing its touring and dissemination services according to the needs in that discipline. Council's overall commitment to the support of touring remains strong. Since 1995 the



portion of its budget devoted to touring and dissemination has grown to \$18.4 million, an increase of over 100 per cent.

New Comprehensive Peer Assessment Policy As Joanne Morrow, Director of the Arts Division, explains in the feature interview in this issue, the Board and the staff of the Council have established a Council-wide policy on peer assessment that outlines with clarity and rigor the rules for peer assessment practices. The Board approved this comprehensive Peer Assessment Policy in March. The policy sets out procedures for avoiding conflict of interest situations. It clearly defines the roles for staff peers and outside assessors, and it ensures that applicants will receive adequate feedback on the granting process.

Seeking Additional Funding Sources The Council is in constant search of new dollars from all sectors of the economy to support its programs and services. We work closely with the Department of Canadian Heritage; we make our case to parliamentarians and the media; and we seek broader private sector support for prizes and endowments. The Art Bank has been aggressively (and successfully) pursuing new rental agreements so that we can begin once again to purchase new works for the collection.

A major concern is that support for the arts be provided where it will have the most beneficial impact. The Board is now examining the results of a recent study on the career impact of grants to individual artists. Focus groups of artists involved in the study came up with ideas for bolstering both public awareness and support for artists, creators and arts organizations.

We invite you, as readers, to share your ideas about possible new sources of funding and support for the arts – perhaps together we can increase investment in the creative potential waiting in the wings. It is a worthy quest!

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Winners!

In 1999-2000 the revitalized Japan-Canada Fund, generously supported by the Embassy of Japan, made 10 grants to Canadian arts organizations for projects involving Japanese artists. Host organizations were: the Théâtre de la Bordée, Québec; Harbourfront Centre, Toronto; the Okanagan Artists Alternative Association, Kelowna; the Southern Alberta Art Gallery, Lethbridge; the Art Gallery of Southwestern Manitoba, Brandon; the Festival of Sound, Parry Sound; the Presentation House Gallery, Vancouver; and the Dunlop Art Gallery, Regina.

The Prince and Princess Edward Prize, a gift from the Government of Canada in honour of the marriage of HRH Prince Edward and Miss Sophie Rhys-Jones, was awarded in November to four Aboriginal authors: Dan David of Ottawa, Connie Fife of Vancouver, Walter Nanawin of Wassagamak, Manitoba and Anna Marie Sewell of Edmonton.

At the gala Saidye Bronfman Award ceremony in Toronto on November 26 ceramist Susan Low-Beer was presented with the prestigious \$20,000 prize, funded by the Saidye and Samuel Bronfman Family Foundation. The Foundation, the Canadian Museum of Civilization and the Council are partners in this award. A signature exhibition of work by the five finalists for the 1999 Saidye Bronfman competition was held at the One of a Kind Craft Show and Sale.

Two dancers share the Jacqueline Lemieux Prize this year. Montreal artist Marc Boivin is one of Quebec's best-known contemporary dancers. He has performed widely in Canada and abroad. Alberta-born Grant Strate was a charter member of the National Ballet of Canada and the founder of York University's dance program. Now retired from Simon Fraser University, he remains active as a teacher and choreographer.

The \$75,000 John G. Diefenbaker Award is made each year

to a German scholar for research at a Canadian university. This year's winner is Hans-Joachim Fiebach of the Institut für Theaterwissenschaft/Kulturelle Kommunikation, Humboldt-Universität, Berlin, who will pursue research in theatre and cultural performance at the University of Toronto.

Two Molson Prizes are presented each year. Inuit sculptor Kiawak Ashoona of Cape Dorset, Nunavut, won the \$50,000 Prize



Kiawak Ashoona, winner of the 2000 Molson Prize (photo: Jerry Riley, Toronto)

for achievement in the arts and contributions to the cultural life of Canada. Self-taught, he has gained an international reputation for his depictions of fantastic creatures. He is known too for his generous assistance to families in the Baffin communities and his strong support of projects for young Inuit artists. The winner of the \$50,000 Molson Prize in the social sciences and humanities

is Thomas Courchene of Queen's University, author of some 250 books and articles on Canadian policy issues, Jarislowsky Deutch Professor of Economic and Financial Policy at Queen's University, and the Senior Scholar at the Institute for Research on Public Policy. Isaac Walton Killam: Support for Science and the Humanities The Killam is the Council's largest single endowment fund. Four prizes, each worth \$75,000, are awarded every year for work in the sciences and social sciences. The four winners this year are John J. Jonas (metallurgical engineering, McGill University), Anthony Pawson (biomedicine, Mount Sinai Hospital), Paul Brumer (theoretical chemistry, University of Toronto) and Fergus I. Craik (psychology, University of Toronto).

The Killam Fund also awards a substantial number of fellowships. The selection committee named 16 new Killam Research Fellows for 2000 and renewed the fellowships of an additional seven. New fellowship holders are: Jerome E. Bickenbach (Queen's University), Josiane Boulard-Ayoub (Université du Québec à Montréal), Serge Courville (Université Laval), David Eltis (Queen's University), Peter Guthrie (University of Western Ontario), William Kinderman (University of Victoria), Sun Kwok (University of Calgary), François Lalonde (Université du Québec à Montréal), A. B. P. Lever (York University), John Peter Oleson (University of Victoria), Steve Perry (University of Ottawa), Arthur J. Ray (University of British Columbia), A. P. S. Selvadurai (McGill University), Victor Snieskus (Queen's University), Keith J. Worsley (McGill University) and Robin D. S. Yates (McGill University). Renewals are: Raymond Carlberg (University of Toronto), Stephen Clarkson (University of Toronto), Lorraine B. Code (York University), John R. Grace (University of British Columbia), Beverly Janet Lemire (University of New Brunswick), Mark D. Sutton (McGill University) and Mitchell A. Winnik (University of Toronto).



> Jocelyne Allouche > Ghitta Caiserman-Roth > John Chalke > Jacques Giraldeau > John Scott > Michael Snow > Doris Shadbolt

New in March! Governor General's Awards in Visual and Media Arts

The Canada Council launched the new Governor General's Awards in Visual and Media Arts in March under the patronage of the Governor General of Canada. Funded and administered by the Council, the annual awards of \$10,000 to each of seven individuals celebrate artists and volunteers who have made a significant contribution over the course of their careers.

Seven people were honoured on March 23. Her Excellency the Right Honourable Adrienne Clarkson presented Inuit stone carvings to artists Jocelyne Allouche (sculpture), Ghitta Caiserman-Roth (painting), John Chalke (fine crafts), Jacques Giraldeau (film), John Scott (painting) and Michael Snow (film). The award presented to author and former curator Doris Shadbolt was for outstanding contributions as a volunteer. Council Chairman Jean-Louis Roux presented the cheques to the seven laureates.

Jocelyne Allouche of Montreal has produced over the last 30 years a substantial body of work in sculpture and installation art, which often incorporates drawing and photography. Ghitta Caiserman-Roth has distinguished herself for over 60 years as a figurative artist as well as a teacher and mentor to countless artists in Montreal and across Canada. John Chalke of Calgary is recognized world-wide as a premier ceramist as well as for his innovative discoveries in the technology of ceramics. John Scott of Toronto has formed a very personal and politically-engaged artistic viewpoint over the last three decades with such works as *Trans-Am* and *Apocalypse No. 2* and other equally powerful installations, sculptures and drawings.

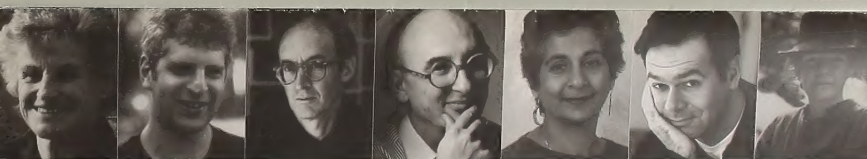
The awards recognized two exceptional filmmakers. Jacques Giraldeau is a pre-eminent documentary filmmaker and has established a reputation for his treatment of artistic subjects. Michael Snow has worked in many disciplines (painting, sculpture, installation, jazz) but is probably best known in Canada and abroad for his pioneering work as an independent, experimental filmmaker.

Vancouver writer and former curator Doris Shadbolt received the award in the volunteerism category for her lifelong work in promoting the visual arts and serving the artistic community across the country. Perhaps her most important legacy was the establishment, with her late husband Jack Shadbolt, of the Vancouver Institute for the Visual Arts.

The selection of the award winners was made by a peer assessment committee made up of the following artists from across the country: ceramic artist Robert W. Archambeau (Winnipeg), painter Kathy Hooper (Hampton, New Brunswick), media artist and writer Lisa Steele (Toronto), painter and teacher Françoise Sullivan (Montreal), painter and teacher Ian Wallace (Vancouver) and sculptor Ed Zelenak (West Lorne, Ontario).

VISUAL AND MEDIA ARTS AWARDS PHOTO: (clockwise from top left) Adrienne Clarkson, Ghitta Caiserman-Roth, John Chalke, Jacques Giraldeau, John Scott, Michael Snow, Doris Shadbolt, Jocelyne Allouche. LITERATURE & WRITING PHOTO: (clockwise from top left) Adrienne Clarkson, Ghitta Caiserman-Roth, John Chalke, Jacques Giraldeau, John Scott, Michael Snow, Doris Shadbolt, Jocelyne Allouche.

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> Patricia Claxton > Gary Clement > Matt Cohen > Marq de Villiers > Rachna Gilmore > Michael Healey > Jan Zwicky

The Governor General's Literary Awards

"Writing is the expression of the essence of freedom: that of the individual – the mind and imagination of the individual writer, which must never be controlled by political and temporal forces, but which can deign to be honoured by them." Governor General Adrienne Clarkson

The Governor General's Literary Awards last November captured the glamour associated with the installation of the new Governor General. Her Excellency The Right Honourable Adrienne Clarkson took a keen personal interest in the event. In her speech she emphasized that writing is "the expression of the essence of freedom; that of the individual – the mind and imagination of the individual writer, which must never be controlled by political and temporal forces, but which can deign to be honoured by them."

Many winners expressed their sense of the honour of the award. Matt Cohen, who would die of cancer just two weeks later, said in his acceptance speech: "As it turns out, I am happier than I could have imagined that the honour of this award has been bestowed on a book (*Elizabeth and After*) whose characters and landscapes have imprinted so much of my writing life."

Yolande Simard, in a voice choked with emotion, accepted the non-fiction award on behalf of her late husband, Pierre

Perrault (*Le Mal du Nord*), whom she described as being an adventurer of the written word in Quebec. She announced that a portion of the prize money would be donated to Quebec literacy centres in his memory.

Translator Jacques Brault (*Transfiguration*) expressed his satisfaction that literary translation, and poetry translation in particular, have at last been recognized as creative activities in their own right, and pointed out that the sovereignty of each of our two literatures is expanded and strengthened through its contact with the other.

Poet Jan Zwicky (*Songs for Reinquishing the Earth*) thanked all those who support the arts, saying "The meaning of that support extends far beyond the honour to an individual or to an individual work: it is ... a symptom of our moral and political health. It signals our willingness to question the universal validity of rationalizations that appeal only to the bottom line, and celebrates our interest in the flourishing of individual conscience."

Winners of the seven awards for English-language works were: Matt Cohen, *Elizabeth and After* (fiction); Jan Zwicky, *Songs for Reinquishing the Earth* (poetry); Michael Healey, *The Drawer Boy* (drama); Marq de Villiers, *Water* (non-fiction); Rachna Gilmore, *A Screaming Kind of Day* (children's literature – text); Gary Clement, *The Great Poachini* (children's literature – illustration); and Patricia Claxton, *Gabrielle Roy: A Life* by François Ricard (translation).

The seven French-language award winners were: Lise Tremblay, *La Danse juive* (fiction); Herménégilde Chiasson, *Conversations* (poetry); Jean-Marc Dalpé, *Il n'y a que l'amour* (drama); Pierre Perrault, *Le Mal du Nord* (non-fiction); Charlotte Gingras, *La liberté? Connais pas...* (children's literature – text); Stéphane Joris, *Charlotte et l'île du destin* by Olivier Lasser (children's literature – illustration); and Jacques Brault, *Transfiguration* by E. D. Blodgett and Jacques Brault (translation).

The Arts and Public Funding

by David Peacock, The former Director, The Canada Council for the Arts

(From a speech to the Canadian Conference In Val David, Quebec on February 5, 2000)

Orson Welles said it first: "It is a great fight in this commercial age to plead the cause of art."
(That was once said by Haldane in 1882 and we are still pleading!)

Government's role in Canadian society is diminishing. Yet we still look to our national government for cultural leadership – as the recent debate over Canadian magazine publishing illustrated. Why is the making of government cultural policy of such key importance?

Because in our knowledge-based economy, the well-being of society depends on minds – on a multiplicity of questing, restless, individual minds working with a large degree of freedom and with some degree of support. It rests ultimately on a quality that corporations call innovation, and individuals call creativity.

Innovation and creativity are stimulated by the right conditions and stunted by a hostile environment. For our continued prosperity, to say nothing of our more intangible quality-of-life, we must structure our society so as to foster these qualities. In doing so, we must get the respective roles of the public, private and not-for-profit sectors into the most auspicious possible balance.

The arts in Canada are thriving. Yet they need support at certain points. They have always needed it, and always will. Arts funding can be viewed as a kind of cultural R&D investment, ensuring the constant input of ideas and the provision of essential theatres of training.



When I say the arts need support, I do not mean that they need protection. The cultural strength of the United States is not a threat. On the whole, we benefit enormously from the proximity of the behemoth next door. Being the mouse, however, we in some circumstances need stiffs.

Government has to be more than simply responsive. It must exercise leadership, and do so with imagination and judgement. A strong, government-led funding program, bolstered by support from the private and not-for-profit sectors, is our best option for stimulating the arts sector.

In adopting so many recommendations of the Massey-Lévesque Commission in 1951, the federal government committed itself to an active role as a risk-taker in the arts. It has allowed artists and researchers the freedom and time to follow their intuitions, explore occasional blind alleys and make fresh starts. The benefits of this freedom are impossible to quantify but far from negligible.

The art world is constantly in flux. Technology, trade and government policy all have a profound effect on it. If we fail to ensure that the arts are adequately funded, we shall become the model to which Samuel Johnson pointed in "The Vanity of Human Wishes":

"See nations slowly waste and meanly just, To buried merit raise the tardy bust."

"In our knowledge-based economy, the well-being of society depends on minds – on a multiplicity of questing, restless, individual minds working with a large degree of freedom and with some degree of support."

In Memoriam

The Canada Council for the Arts expresses its sadness at the recent passing of several distinguished senior figures in the arts in Canada.

In January, a founding father of Quebec's Quiet Revolution and of the Canada Council for the Arts, **Father Georges-Henri Lévesque**, died in Quebec City at the age of 97. Father Lévesque was co-chairman, along with the late Vincent Massey, of the Royal Commission on the Arts and Letters in Canada. The Commission's 1951 report led to the creation of the Canada Council in 1957.

Father Lévesque was the Canada Council's first vice-chairman. In one of his last public appearances, he took part in the 40th anniversary celebrations of the Council in 1997. Council chairman Jean-Louis Roux said: "His modesty about his achievements and his sense of humour made him loved by all. He showed the way in many respects."

A fixture in Quebec literature, poet and novelist **Anne Hébert** died in Quebec City in January. A redoubtable literary figure, Mme Hébert had just been named recipient of the *Grand Prix littéraire France-Québec/Jean Hamelin*, which she was to receive in March.

Both Canada and France recognized her brilliance. She won Governor General's Literary Awards for poetry (*Poèmes*, 1960) and for fiction (*Les enfants du sabbat*, 1975, and *L'enfant chargé de songes*, 1992). In 1983, she won France's prestigious Prix Fémina for *Les Fous de Bossan*. She was also nominated for the Prix Goncourt.

Her best known work was arguably *Kamouraska* (1970). In 1967 she received the Canada Council Molson Prize for her outstanding contribution to the cultural and intellectual life of Canada.

David Peacock, a former head of the theatre section and former assistant director of the arts division at the Canada Council, died in January at the age of 75.

Trained at the Royal Academy of Dramatic Art in London, he immigrated to Canada in 1964. In addition to his service to the Council, his Canadian career embraced the National Theatre School, Expo '67 and the Department of External Affairs, including a stint as the first cultural co-ordinator at Canada House in London.

Mr. Peacock was at various times an adjudicator at the Dominion Drama Festival, an advisor to the *Théâtre du Nouveau Monde* and the Montreal Symphony Orchestra, a lecturer at the



The first Quebec Government (Jean-Jacques Lussier), including the Parliament Building (1957) for the inaugural meeting of the Canada Council, with Chairman, Knudsen (center) and Vincent Massey (1950s, Musée de la Ville de Québec - National Archives)

University of Ottawa and a consultant to theatres in Saskatchewan, Alberta and Newfoundland. He directed two operas for the Canadian Opera Company.

News

Chinese Translation Prize The Chinese translation of Guy Vanderhaeghe's *The Englishman's Boy* won a 1998 Chinese National Book Prize for translated books. The popular novel won the 1996 Governor General's Award for English-language fiction. A joint Canada Council – Department of Foreign Affairs translation program helped fund the Chinese translation. Vanderhaeghe also received Council funding during the writing of the novel.

New Gifts and Loans Benefit Arts Community The Canada Council is very grateful to Mrs. Lela Wilson for her generous donation of an additional \$181,818 to the York Wilson Endowment Fund. The gift doubled the value of the annual award to \$20,000. The York Wilson Endowment Award is offered to a public gallery or museum for the purchase of a work by a Canadian visual artist.

An anonymous and very generous private benefactor has loaned the Council's Instrument Bank three more valuable stringed instruments, which will be made available by competition to gifted Canadian musicians. Judy Kang of Edmonton and Lara St. John of London, Ontario are already playing violins loaned by the same donor. The most recent loans are a 1696 Bonjour Stradivari cello (valued at \$4 million), an 1820 Pressenda violin and a 1902 Rocca violin.

Council Supports Inter2000

Inter2000 - L'espace traversé was a first: a three-day colloquium on interdisciplinary practices in art. Held in Montreal in February and funded jointly by the Canada Council (through the InterArts Office) and the Conseil des Arts et des Lettres du Québec, the event attracted more than 120 artists from every province. The event captured a wide diversity of artistic practices (many established artists meeting for the first time) and the quality of presentations was excellent. Some key issues discussed were:

- The effect of new technologies in shifting artistic boundaries
- Capitalizing on interdisciplinary approaches as a force for change and innovation
- The role of art in social and ethical issues
- The impact of modernist ideology and the detachment of art from society

These and other topics that were discussed will be the subject of a publication and an Internet report.

Art Bank in Action!

There's action on all fronts at the Canada Council Art Bank. Three months before the end of the fiscal year, the Bank reached this year's revenue target of \$1,150,000. Of 29 new clients this fiscal year, nine are from the private sector, belonging to the high tech, entertainment and marketing sectors. Art Bank artwork was provided to the set of *Largo Lynch*, an ongoing TV series, through Motion International Montreal. In front of its new building in Nepean, JDS Uniphase has Queen of Sheba, a stunning sculpture by Louis Stokas, Vector Concepts and the Ontario Arts Council have new installations in their offices in Toronto. The Art Bank currently rents over 5,700 works to some 200 clients.

One priority in the Art Bank's reorganization was to find out how much its collection is currently worth. This is a huge task, involving the appraisal of 18,000 artworks. All the works of the most senior artists have been appraised. Dealers and artists have greeted the project with enthusiasm, and have been extremely helpful with prices, information, and often new catalogues and updated CVs.

A great deal of work has also been done with the Art Bank collection to ensure its preservation and reusability. Thirty-eight artworks have been conserved since April 1999. About 350 works have been reframed, many to add new mattes and most to ensure appropriate archival treatment. Among the artists whose works have received attention are Betty Goodwin, Rita Letendre, Tony Unruh, Christopher Pratt, Nething Co., Donigan Cumming and Jennifer Dickson.

The Art Bank's exposure on the Council website has been extended to include virtual tours and video introductions by Council Chairman Jean-Louis Roux and Director of the Art Bank, Victoria Henry.

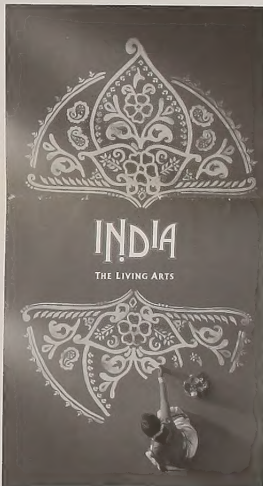


login:danc/se Workshops Explore Dance Themes

The Dance Section of the Canada Council is facilitating the login:danc/se event to be held in conjunction with the Canada Dance Festival in June. The event will feature three working sessions, each focused on a particular stream of activity within the dance continuum: *Dance for Youth*, *Collecting and Preserving Dance*, and *Animating Dance in Communities*. Research now being undertaken will help participants to reflect on the current situation in Canada, to develop a set of concrete recommendations, and to establish work plans.

Dr. Shirley Thomson will open the plenary session of login:danc/se on June 15 at the National Arts Centre. The plenary will present the results of the working sessions and also, in a presentation entitled *Who's who? What's up? Where to go?*, some additional working tools for dance artists and companies. Simultaneous translation will be provided.

For further information or to enroll in a login:danc/se session, please contact Katherine Watson: e-mail, watson-k@home.com or fax (613) 233-3069.



South Asian Canadian Artists Showcased at Museum

As part of its mandate to promote cultural equity, the Canada Council has provided funding to support the presentation of works by some 100 South Asian Canadian visual and performing artists over the 10-month run of the exhibition, *India: The Living Arts*, mounted by the Canadian Museum of Civilization. The exhibition will open on May 5. A gallery of contemporary South Asian visual art will be featured in the exhibition section, The City. Seventeen different groups have been selected by peer committee to appear in a performing arts series ranging from traditional dance to contemporary music and theatre. Featured artists appearing this spring and summer include the Chitralekha Dance Academy (classical Odissi dance), Parmela Attariwala (contemporary music), Roger Sinha (contemporary dance), Hari Krishnan (contemporary and classical bharatanatyam dance), Sally Jones (contemporary theatre), Aditya Verma (classical Hindusthani music), Rina Singha (contemporary and classical Kathak dance), Vinay Bhide (classical Hindusthani music) and Kiran Ahluwalia (light classical Hindusthani music). Roger Sinha and Hari Krishnan are presented in association with the Canada Dance Festival 2000.

Images from promotional materials for *India: The Living Arts* are courtesy of the Canadian Museum of Civilization and the City of Ottawa.

Media Arts Projects Score Successes

A rush of recent films and videos, funded through the Canada Council's Media Arts Section, has received national and international acclaim.

Johnnie Greyyes, a new feature film by Toronto filmmaker Jorge Manzano was selected in January for Robert Redford's Sundance Film Festival 2000 in Park City, Utah. In recent years, the Sundance Festival has grown to be one of the most prominent events on the international film circuit. Johnnie Greyyes was created with the help of a Canada Council film production grant in 1997.

The Five Senses, Jeremy Podeswa's new feature selected for the prestigious Directors' Fortnight at the Cannes Film Festival last May, won the Toronto City Award for Best Canadian Feature at the Toronto International Film Festival in September. In 1995 Podeswa received a Canada Council grant to write the screenplay.

Alain Pelletier's video, *Die Dyer*, won the Telefilm Canada Prize for the best short or medium-length Canadian work at Montreal's Festival International du Nouveau Cinéma et des Nouveaux Médias. At the same festival, Mike Hoolboom's

Panic Bodies shared the prize for Best Canadian Film.

Rubba Nada recently won Best Director at the Arab Screen International Film Festival in London. The Council has just funded production of her new feature, *Unsettled*.

Judith Doyle's film, *The Last Split Second*, won Best Documentary at the Williamsburg/Brooklyn Film Festival in New York City.

Nelson Henricks' video, *Crush*, was recently screened at the Museum of Modern Art in New York.

Media Response to Millennium Arts Fund

The Millennium Arts Fund attracted overwhelming interest from the Canadian arts community. The Council received a total of 1,974 applications from every part of Canada for a total request amount of over \$165 million. The quality was exceptionally high. A total of \$9.2 million was awarded for 179 projects. A Calendar of Millennium Arts Events is now in preparation for the Council's web site. The following three projects give some indication of the wide range of work funded.

Nancy Patterson's *Six Degrees of Separation: The Library*, an interactive 3-D environment was produced in collaboration with the Bell Centre for Creative Communications in Toronto and the Banff Centre for the Arts. Based on the design of the Library of Parliament in Ottawa, it contains art objects inspired and designed by Canadian artists and new

media visionaries. The project demonstrates the value of creativity and potential use of VRML (virtual reality modelling language) for cultural purposes.

Pacific Opera Victoria's production of *Erehwon* premiered in February. A new opera in two acts by two of Canada's most respected artists, Toronto composer **Louis Applebaum** and Victoria librettist **Mavor Moore**, *Erehwon* is a surreal adventure tale based on nineteenth-century satirical novels by Samuel Butler. The music is an eclectic mix touching everything from gospel to hymns to marches. The production was recorded by CBC Stereo for broadcast on Saturday Afternoon at the Opera.

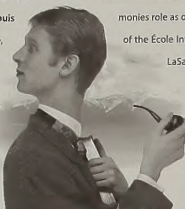


Illustration from the program for *Erehwon*. Pacific Opera Victoria's new twist on the classic novel by Samuel Butler.

Lorraine Vaillancourt directed the **Nouvel Ensemble Moderne** in a celebration of music, clothing and the evocative power of the human body, *Musique Défilé pour une fin de siècle* on February 17 as part of the *Montréal en Lumière* festival. Dancer **Wilson Blakley** mimed a master of ceremonies role as outfits from the 1999-2000 season of the *École Internationale de Mode du Collège LaSalle* were presented with original music by **Linda Bouchard** and **Marcelle Deschênes**.

Canadian to lead UNESCO reform effort

Michel Aignieff, President of the Canadian Commission for UNESCO (a division of the Canada Council), is heading an 18-member international task force to examine what course UNESCO should chart for itself in the 21st century. Meetings began in February.

"We're at a crossroads where we need to find a common reading of UNESCO's basic mission," Aignieff said. The task force's mandate is to identify new challenges, propose a strategic vision complementing that of other UN and international players, and recommend how UNESCO can modernize its structures and management methods. The endeavour has the enthusiastic support of UNESCO's new Director-General, **Koichiro Matsuura** of Japan, who was elected in November on a strong reform plank.

Culture of Peace Mr. Aignieff and David Walden, Secretary-General of the Canadian Commission for UNESCO, attended the January 10 opening of *L'Odyssée*, a co-production of the *Théâtre du Nouveau Monde* and *Théâtre il va sans dire*. The UNESCO-sponsored play, which has a strong message of peace, is one of a number of projects recognized by the Canadian Commission because of links with the themes of the United Nations International Year for the Culture of Peace.

On December 15 in Montreal, singer **Céline Dion** was officially named a UNESCO Artist for Peace, joining other celebrated artists such as French singer **Georges Moustaki** and Spanish dancer **Joaquin Cortes**. UNESCO Artists for Peace, committed to the ideals of peace and justice, contribute to UNESCO's work through their professional activities and personal commitment. Heritage Minister **Sheila Copps** spoke at the December ceremony.

Further information on the International Year for the Culture of Peace can be found at the Canadian Commission for UNESCO's redesigned web site: www.unesco.ca.

Canada Council Involved in Largest Poetry Publishing Project in Canadian History

In December the Council launched *Transpoetry/Transpoésie* on the buses in Ottawa-Carleton, the fifth city in which poetry has been taken to transit riders. This has become the largest poetry publishing project in Canadian history, with poems on city buses in Calgary, Edmonton, Vancouver, Toronto and now Ottawa. In April the project will expand into Winnipeg as *Poetry in Motion*. Planned for later in the year are the launch of *Poetry on the Rock* in St. John's and projects to bring poetry to the transit systems in Trois-Rivières and smaller Alberta communities.

The purpose of the project is to showcase the work of Canadian poets to a large number of people while at the same time making bus trips more enjoyable for riders. Similar projects have been launched in New York, Paris and Dublin.

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Visual Arts Section Funds Tour

THE BLOOD RECORDS written and annotated is a visual arts exhibition exploring the treatment of tuberculosis in the 1940s. It features **Lisa Steele** and **Kim Tomczak's** latest videotape. Acclaimed in New York, where it was premiered at the Museum of Modern Art, it will be viewed in more than 20 centres across Canada, the United States and Europe.

45 Countries Already Committed to World Summit

Forty-five countries and 20 multilateral organizations have so far accepted invitations to attend the Canada Council's World Summit on the Arts and Culture, an international conference of national arts councils and other cultural institutions to be held in Ottawa from November 30 to December 3, 2000. The summit will lay the groundwork for an on-going network of cultural organizations to address common challenges, including audience development and public appreciation of the arts, intellectual property rights in the technological age, and fostering indigenous cultures and cultural diversity. Of special concern will be issues relating to the impact of international trade and other economic agreements on support programs for the cultural sector.

The Department of Canadian Heritage, a partner of the Council in the organization of the Summit, sees the meeting as a key Canadian follow-up to the UNESCO Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998). National arts councils and arts-funding bodies from 90 countries have been invited. Provincial arts councils and national arts service organizations are being invited to attend as observers, as are multilateral bodies like the Council of Europe and UNESCO.

Information : Keith Kelly, Director, Planning, Research and Communications - 613 566-4414, ext. 5201, or keith.kelly@canadacouncil.ca

POETRY in
motion

La Banque d'œuvres d'art en action

La Banque d'œuvres d'art du Conseil des Arts du Canada s'est activée sur plusieurs fronts, mais nous avons la joie de l'artiste Brian

Che, qui a atteint l'objectif qu'il s'était fixé pour ses revenus, soit 1 500 000 \$.

Des 22 nouveaux clients de la présente année banderets, neuf sont du secteur privé, plus précisément des domaines de la

haute technologie, du développement et du marketing. Des œuvres de la collection de la Banque ont été fournies pour le décor

de Largo (ych), une scène réhabilitée en cours, par l'immobilier de Motion International, à Montréal. Une remarquable sculpture

de Louis Stokess, *Quatre et Sixty*, a été installée devant le nouvel immeuble de 195 logements, à Héroguez, à Montréal, dans une

vision conceptuelle et le Conseil des Arts de l'Ontario ont de nouvelles installations dans leur bureau de Toronto. La Banque

d'œuvres d'art a donc actuellement plus de 5 700 œuvres à quelques 200 clients.

Cet une tâche énorme, qui comporte l'évaluation de 18 000 œuvres. À ce jour, toutes les œuvres des artistes importants

ont été évaluées. Les marchands et artistes ont accepté ce projet avec enthousiasme et ont largement contribué en

fournissant pour l'information, notre nouveau catalogue et à jour.

Le personnel a accompli un travail monumental pour assurer la préservation et la rentabilité de la collection. Depuis le

mois de mai 1999, trente-huit œuvres ont été restaurées, trente-huit ont été exécutées de nouveaux, souvent pour durer le

passé-passe et le présent du temps pour procéder à des mesures de conservation. Les œuvres de Betty Goodwin, Rita Levinsky, Tony

Langhale, Christopher Pratt, He Hong, G. Douglas Lanning et Jennifer Dickson sont parmi celles qui ont reçu le genre d'attention.

La Banque d'œuvres d'art est maintenant plus en évidence dans le site Web du Conseil. On peut y effectuer des visites

virtuelles et on y trouve des expositions vidéo du président du Conseil, Jean-Louis Roux, et de la directrice de la Banque d'œuvres

d'art, Victoria Henry.



Des artistes canadiens d'origine sud-asiatique au Musée des civilisations

Conformément à son mandat de promouvoir l'équité culturelle, le Conseil des Arts du Canada a financièrement contribué à la présentation d'œuvres d'art de certains candidats d'origine sud-asiatique des arts vivants et des arts de la scène dans le cadre de l'exposition, *L'Inde : Lumière des arts*, qui sera durant dix mois, à compter du 5 mai, au Musée canadien des civilisations. Une palette d'art contemporain de l'Asie du Sud fera partie du volet 'La Ville'. Des sept groupes d'artistes de la scène choisis par un comité de pairs présenteront des œuvres liées à la danse traditionnelle à la musique et à l'été, entre autres artistes, la *Chitrakala Dance Academy* (danse odissi classique), *Parnelia Attanwala* (musique contemporaine), *Roger Sinha* (danse contemporaine et classique), *Vinay Bhide Singha* (danse hindou contemporaine et classique), *Vinay Bhide* (musique hindoue classique) et *Kiran Ahluwalia* (musique hindoue classique légère). Roger Sinha et Hari Krishnan y seront présentés en association avec le Festival Danse Canada 2000.

AVANT D'ÊTRE PRÉSENTÉS, LES ŒUVRES DES ARTISTES SONT PASSÉES PAR UN COMITÉ DE PAIRS COMPOSÉ DE MEMBRES DES COMMISSIONS DES ARTS DU CANADA ET DES ARTS DU QUÉBEC.

Le Conseil soutient Inter2000

Inter2000 - L'espace traversé, premier colloque sur les pratiques

artistiques interdisciplinaires, s'est tenu à Montréal durant trois

jours en février. Financé conjointement par le Conseil des Arts du

Canada (par l'intermédiaire du Bureau Inter-Arts) et le Conseil des

Arts et des Lettres du Québec, il a réuni plus de 120 artistes de

toutes les provinces. 55 y ont participé une gamme étendue de pra-

tiques artistiques (55 y ont participé pour la première fois bon

nombre d'artistes établis). La qualité des présentations était

excellente et diverses questions clés y ont été abordées, dont les

sujets suivants :

• L'effet des nouvelles technologies sur les frontières artistiques

et l'utilisation des approches interdisciplinaires à des fins de

changement et d'innovation

• Le rôle de l'art dans les questions sociales et éthiques

• L'impact de la société

• Les questions et quelques autres sujets abordés au colloque

et l'impact de l'art sur la publication et d'un rapport Internet.

Les questions et quelques autres sujets abordés au colloque

et l'impact de l'art sur la publication et d'un rapport Internet.

Le Service de la danse du Conseil des Arts du Canada con-

tribue à titre de facilitateur à l'égard de la danse, dans le cadre du

Séances de danse Canada qui aura lieu en juin. Il s'agit de trois

seances de danse Canada qui auront lieu en juin. Il s'agit de trois

communautés de la danse : la danse pour les jeunes, les collections

et le patrimoine de la danse et l'animation communautaire en

danse. Les recherches qui se font actuellement aideront les

participants à réfléchir à la situation de la danse au Canada, à

formuler une série de recommandations concrètes et à établir

des plans de travail.

Mme Shirley Thomson inaugurera la séance plénière le 15

juin au Centre national des arts. On y présentera les résultats

des travaux des séances de travail et quelques outils de travail

destinés aux artistes et compagnies de danse. Des services

d'interprétation seront fournis.

Pour plus de renseignements ou pour s'inscrire à une

séance de login : danscs, communiquer avec Katherine

Watson par courriel à watson.k@home.com ou par télé-

copie à (613) 231-3069.

Succès de projets subventionnés par le Service des arts médiatiques

Quelques récents films et vidéos subventionnés par le Service

de la réalisation cinématographique du Conseil en 1997.

Le film *Johnnie Greyeyes* a été réalisé avec l'aide d'une subvention

grands événements du circuit cinématographique international.

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Du nouveau en mars! Les Prix du Gouverneur général en arts visuels et médiatiques

Le Conseil des Arts du Canada a lancé les nouveaux Prix du Gouverneur général en arts visuels et médiatiques en mars dernier sous le patronage de la Gouverneure générale du Canada. Financés et administrés par le Conseil, les sept prix annuels de 10 000 \$ chacun célèbrent des artistes et bénévoles qui ont fait une contribution importante dans ce domaine au cours de leur carrière.

Sept personnes se sont vu décerner ce prix le 23 mars. Son Excellence la très honorable

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communauté artistique de tout le pays. Son héritage le plus important est sans doute le fait d'avoir encouragé l'art visuel, qu'il soit avec ou sans pour ou sans l'audio. Le choix de lauréats a été confié à un comité d'évaluation formé des artistes suivants de notre pays : le céramiste Robert W. Archibaud (Winnipeg), la peintre Kathy Hooper (Edmonton, Nouveau-Brunswick), l'artiste en arts médiatiques et auteur Lisa Steele (Toronto), la peintre et professeure Françoise Sullivan (Montréal), le dentiste et professeur Ian Wallace (Montréal) et le sculpteur Ed Zelenak (West Lorne, Ontario).

posent de sculptures et d'installations, qui incorporent souvent le dessin et la photographie. Le Casierem-mont est distingué durant plus de 60 ans comme artiste singulier, écrivain et mentor d'innombrables artistes de Montréal et du Canada. John Chaille, peintre et sculpteur international, jouit ses œuvres de céramique et pour ses décou-
pages novatrices en technologie de la céramique. John Scott, de Toronto, a développé au cours
d'une trentaine d'années une perspective artistique qui s'est personnelle et politiquement
tagée avec des œuvres telles que *Trans-Am Apocalypse* No.2, et d'autres installations,
sculptures et dessins sous leurs puissants.

ptures et dessins tout aussi puissants.



Les Prix littéraires du Gouverneur général

« L'écriture est l'expression de l'essence de la liberté : la liberté de l'individu — l'esprit et l'imagination de l'écrivain, qui ne doit jamais être soumis à des forces politiques et temporelles, mais qui peut accepter d'être honoré par elles. » Le Gouvernement général Adrien Clouston

Les Prix littéraires du Gouverneur général remis en novembre

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mental au Conseil. C'est le meilleur moyen dont nous
tes les plus prometteurs – ce qui est notre raison d'être.

Morrow, directrice de la Division des arts, sur les changements qui ont été apportés au cours des dernières années.



Q. Les critères d'évaluation ont-ils été modifiés?

R. Pour les particuliers et les organismes, le critère primordial

demeure l'excellence artistique des projets. Pour les organismes,

la stabilité économique, l'importance régionale, l'équité culturelle,

toutefois, plusieurs autres facteurs sont importants; par exemple,

le contenu canadien et le développement des publics. Nous

indiquons ces critères dans les formulaires de demande, ainsi

que la valeur accordée à chacun pour le concours en question.

Tous les candidats et tous les membres des comités doivent

comprendre clairement le fondement de toutes les décisions.

Q. Qui peut faire partie des comités d'évaluation?

R. La sélection des membres des comités d'évaluation est un autre

aspect du processus qui a été sensiblement amélioré. L'objectif

général est d'utiliser le plus grand nombre possible de person-

nalités différentes. Les agents du Conseil doivent constamment

chercher à ajouter de nouveaux noms au répertoire des pairs.

Les comités comptent de trois à sept membres et nos agents

cherchent des personnes dont les connaissances en assurance

la crédibilité auprès du Conseil et des candidats. Pour former les

comités, nous tenons compte de huit facteurs: la diversité des

écoles ou des spécialités artistiques, la diversité des pratiques,

l'âge, le sexe, la diversité culturelle, la représentation des

Autochtones, la région géographique et les langues officielles.

Maintenant, nous ne pouvons équilibrer les huit facteurs

pour un comité de trois membres, mais le personnel doit s'assurer

R. que cet équilibre est atteint sur une période donnée.

Nous avons adopté des règles claires sur le nombre de fois

qu'une personne peut faire partie d'un comité. En règle

générale, il s'agit d'une fois tous les 24 mois. Dans le cas des

organismes artistiques importants, toutefois, où un certain

degré de continuité dans les évaluations est utile, la règle est

qu'au moins un membre du comité de l'année précédente fasse

partie du nouveau comité et qu'au moins les deux tiers des

membres du comité soient soient nouveaux. Sous réserve de mon

approbation écrite, en qualité de directrice de la Division des

arts, les agents peuvent à l'occasion faire des exceptions quand

Q. Comment évitez-vous le risque de copinage?

R. Nous croyons avoir fait des améliorations sur ce plan également

en faisant en sorte que les possibilités de conflits d'intérêts soient

traitées de la même façon pour tous les programmes. Comme les

pairs sont des professionnels des arts et que la communauté des

arts n'est pas énorme, il va inévitablement se produire des situa-

tions de conflits d'intérêts. Quand nous formons les comités,

nous fournissons la liste des candidats aux futurs membres

Chacun doit remplir un formulaire pour indiquer toute situation

possible de conflit d'intérêts à l'égard des candidats. Les mem-

bres qui sont en situation de conflit ne reçoivent pas les dossiers

dans cette partie des débats.

Q. Quels sont les avantages du processus de l'évaluation par les pairs?

R. Encore une fois, j'insiste sur l'importance pour la communauté

Nous avons maintenant un meilleur système pour la commun-

cation des résultats. Les artistes, politiciens et membres du public

n'auront confiance dans le système que s'ils estiment qu'il est

cohérent et juste. Je pense que les politiques que nous avons

adoptées contribueront à nous conserver cette confiance. Le

processus de l'évaluation par les pairs est fondamentalement au Conseil.

C'est le meilleur moyen dont nous disposons pour choisir et

soutenir les meilleurs projets des artistes les plus prometteurs –

ce qui est notre raison d'être.

Le processus de l'évaluation par les pairs est fort
dispositions pour choisir et soutenir les meilleurs projets des arts

Évaluation de l'évaluation par les pairs

Nous avons interviewé Joan

02.2

Q. Qu'est-ce qui ne peut être changé dans le système de l'évaluation

R. Les comités d'évaluation du Conseil ont toujours été composés

par les pairs?

R. Les comités d'évaluation ont toujours été composés

de façon à refléter une représentation équilibrée. Nous tenons

compte à cet égard de l'expérience et de l'expertise profession-

nelles, de la diversité de pensée et de pratique, des régions, sexes

et âges, ainsi que de l'identité culturelle. Ce principe de la

représentation équilibrée est maintenant formulé de façon plus

claire. Il sera toujours essentiel, et toutes les décisions en matière

de subventions continueront à reposer sur l'avis des comités

d'évaluation.

Q. Quelles sont les innovations?

R. Les innovations sont de deux ordres. Tous deux accroissent la

transparence du processus, pour qu'il soit non seulement juste,

mais donne l'apparence d'être juste.

La première partie de l'évaluation du système a consisté à établir

des lignes directrices claires et précises pour les pairs évalua-

teurs. Nos agents de programme se réunissent avec chaque

comité pour expliquer les critères et objectifs du programme.

Les pairs formulent leurs recommandations en se fondant sur

leurs perspectives diverses. Les agents s'assurent que tous les

membres disposent de la même information. Dans le cas des

subventions aux organismes, les agents situent les demandes

dans leur contexte, c'est-à-dire le milieu national, les facteurs

régionaux et l'histoire de l'organisme

Le deuxième partie de l'évaluation a porté sur l'administration

du système des comités. Nous croyons fermement en la gestion

responsable et nous avons examiné la façon dont nos processus

influencent sur l'uniformité, la transparence, la communication

aux candidats et au personnel.

du Conseil. Pour des raisons d'efficacité, il y a quelques excep-

tions mineures. Les petites subventions de voyage, par exemple,

sont évaluées par des équipes d'agents du Conseil.

Article de fond
entrevue avec Joanne Morrow,
directrice de la Division des arts
du Conseil des Arts du Canada

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Le Conseil des Arts du Canada / The Canada Council for the Arts



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Canada

Évaluation de l'évaluation par les pairs

Le système de l'évaluation par les pairs est au cœur du processus de décision du Conseil des Arts du Canada. Aucun système n'est parfait, mais le système de l'évaluation par les pairs est généralement jugé plus juste, plus éclairé et plus clairvoyant que tout autre. Le Conseil a toutefois reconnu, au milieu des années 90, que le système de l'évaluation par les pairs devait être stratégiquement repensé pour répondre aux besoins d'une communauté artistique de plus en plus nombreuse et diverse, et pour y répondre au bon moment, avec transparence et efficacité. Le document intitulé Politique de l'évaluation par les pairs a été approuvé par le conseil d'administration à sa réunion de mars.

entrevue avec Joanne Morrow

Pour les Arts

Avril 2000

02